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BOSTON UNIVERSITY

GRADUATE SCHOOL

Thesis

THE USE OF CHINESE PICTURES IN RELIGIOUS EDUCATION IN CHINA

Submitted by

Esther McCracken Dixon .

(A.B., Willamette 1923).

In partial fulfilment of requirements for the

degree of Master of Arts.

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OUTLINE

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OUTLINE.

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 - a. illustration.

Preface.

Several years ago I began to realize something of the great wealth of material in the arts of China. It has been my privilege to visit museums where the finest ancient and modern art is preserved, to visit homes of nearly all standards and representing different types of culture, to study student interest in things Chinese. These contacts and observations, together with my longing somehow to make Christianity a vital, and practical force in students' lives, have awakened in me the desire to capitalize Chinese art for purposes of Christian education.

Although there is much usable material for such Christian teaching in arts other than pictorial, this paper will deal wholly with the latter.

Study along the lines mentioned has done much to broaden my life, taught me the value of art, and brought with it the realization that great strides must be made in incorporating the richness and beauty of the arts of China into our Christian teaching.

We are standing today on the threshold of a new era in our missionary endeavor. The Chinese are no longer willing to sit patiently and listen to strange teachings which because of their very strangeness are

largely meaningless. There must be life, reality, interest, and challenge! We must therefore make use of the boundless products of the Chinese civilization itself, and no longer ignore things so precious and beautiful to our students; no longer ask them to accept the things which, altho ever so dear to us, may seem ^{to them} second grade and actually inferior.

There is plenty of material. In every city, in every school building, there is some scroll, some picture, which could be used as a point of contact. And without great exertion others could be obtained. Museums in China have rooms set apart for ancient and modern arts which are the expressions of the passions, desires, and culture of Chinese men and women.

It is the task of the Christian missionary to open up these treasure chests and enrich the intellectual and emotional lives of ourselves and our students with meaningful beauty; to assist our students in appreciating their own art and then to lead them to the arts of other countries.

Part 1.

THE FITNESS OF ART FOR USE IN RELIGIOUS EDUCATION.

That which has power must bear defining, and so we come to the natural question, "What is Art?" DeWitt H. Parker says, "Art, like the dream and many forms of play, is a mode of imaginative realization of desire"¹. In another part of his book he adds another element, "Art is life transmuted by desire and reflection"². "Art is man's expression striving consciously for beauty"³. Dearmer incorporates a different idea. "Art is the expression of spiritual values in terms of beauty"⁴.

What is there in man's expression of spiritual values "in terms of beauty" which gives it such a wide-spread and important use in educational systems? Nearly every city in the United States is making use of some form of picture study in its public school system. For instructors realize that to know pictures is to know history, biography, literature, mythology, "to feel religion and to respond to the gentle teachings of nature."⁵

In pictures we find the story of progress of civil-

1. Parker: The Analysis of Art, Pp 30.
2. *ibid.* Pp 179
3. Bailey: The Use of Art in Religious Education. Pp 13.
4. Dearmer: Art and Religion Pp 4.
5. Hebb: Appreciation of Pictures. Pp 2.

izations, results of their culture, ideas and ideals.

While pictures are both secular and religious and both may be used for purposes of religious teaching, the main emphasis in this paper will be given to religious pictures.

Wherein, then, lies the value of pictures for educational purposes in religious instruction?

A. Pictures create for us a store of imagery with which to interpret and enrich life. Pictures place the world within the child's reach, and enlarge his experience.

B. Pictures capture and hold attention. This power makes them valuable for teaching. It is what the ¹ child gives his attention that controls his behavior.

C. A picture carries across ideas in vivid ways, and ² is the simplest means for transmitting them. An excellent illustration of this may be seen on any bill-board in America. Artists have seen with their keen perceptive powers and they have let their emotions play upon realities ³ until their art has flowed out of feeling. And the wonderful part about it is that the artists have put their ideas on canvas in such a way as to make us feel the emotions which they have had. Our ability to enter into the

1. Overstreet: Pp9.

2. ibid. Pp 53.

3. Bailey: Pp 29.

emotions put into the picture by an artist is probably due to what Parker calls the "two levels of human activity", referred to under point "G".

Color and symbols add to the emotional value in pictures and add to their power to carry across ideas. Some colors are warm, some cold. They may, when combined, suggest harmony or discord, leave us with a sense of peace, an emotion of love, or a feeling of hate. It is natural for our emotions and intellects to respond to color because we have evolved together.¹

Symbols aid in transmitting ideas. They stimulate our thinking, play upon our imagination, and call up an endless chain of association.

The child's early education begins with supplying its mind with fundamental concepts of life: ideas of animals, flowers, fruit, and the various phenomena of nature: ideas of the family, the relations of parents, brothers, and sisters; ideas of home life and occupations; ideas of the world's work, of the field and factory. His early contacts must give him ideas of play and activities.

The following is given as an illustration of what may be done for the child through pictures of animals. Overstreet tells us that a child's mind travels naturally from the concrete to the abstract.² Children know concrete things first; animals and other children are their first playmates. Through these early contacts they begin to

1. See Bailey, Pp 29.

2. Overstreet: Influencing Human Behavior. Pp. 95.

learn that there must be something behind life, and they get their first ideas about what Personalists term "reality", or the Life back of life.

Then, how may new realities be taught by the use of animal pictures?

- a. Stories of animal heroes may be told.
- b. The relation between man and animals can be taught. Children may be aided in realizing that animals have played an important part in the life and progress of man.
- c. The friendliness of the universe may be taught.
- d. Stories of animal adjustments may be told as, "How the Leopard got his spots", camels and the desert, the tree frog which changes colors, etc.
- e. Children may be aided in their learning that animals have been made different....every animal differs¹ in some degree from every other animal.

D. Pictures have a natural appeal to every child. A picture"...is like a magic carpet transporting him to distant realms, or like Aladdin's lamp bringing him for the time being his heart's desire....The children all love pictures, love to look at them, love to hear about them, love to possess them."² It is a very easy and a very natural thing for a child to include pictures in his play. There are so many similarities between art and play that it is an easy step for a child to go from

1. P.A. Buxton, "Animal Life in the Desert!"

2. Hur¹¹: How To Show Pictures to Children. Pp 1.

one to the other.

E. Art has another value in that it gives us self-knowledge. A serious study of art gives us as much information about the human mind "in its living reality" as we could gain from most of the books on psychology or sociology.¹ We get from art what the artist has put there. His art is an expression of the results of his meditation upon the forces operating in the world. The artist gives us not only the mountain scenes, the spring glories, the madonnas, but he gives them to us after he has seen them and added his glorified interpretation after much inner reflection. Thus we have added to the all-inclusive scenes of life the reflection and spiritual interpretation and personality of the artist.² The total effect upon us is to give us "self-knowledge".

F. Art has a cultural function. A cultured mind is a mind that lives in contact with what is best in the past and present. Happiness, as well as depth and breadth of living, is dependent upon the results of culture.

"Art is the best instrument of culture. For art is man's considered dream experience remodeled into an image of desire and prepared for communication."³ Through it we can come into contact with what is most interesting in the most valuable minds of our contemporaries, their dreams. Through art we learn what the desires of other classes, races, and nations are, and we are compelled to

1. Parker: The Analysis of Art. Pp 181.

2. *ibid.* Pp 177-179.

3. *ibid.* Pp. 181.

sympathize with them. Art broadens our knowledge, deepens our sympathy, and stimulates our interest.

G. Art is so composed, so constructed, that it provides a means of satisfaction for the excess of our wishes. According to Parker, man is so constructed as to have two levels of human activity. On one level man satisfied his interests by changing his environment: on the other, he satisfies them within his own mind and body, or in the realm of his own imagination. On one level we have real life; on the other we have the realm of dream, play, art, and religion.

Parker bases this ability of art to function in this way upon Freud's theories of catharsis.

PART 2.

THE USE ALREADY MADE OF PICTURES IN CHINESE RELIGIOUS EDUCATION.

Part 2.

"Art and Religion alike spring from unsatisfied desire"¹. So closely interwoven are the arts and religions of China that any serious study of its art presupposes an equally serious study of Chinese religions. In our study of art, therefore, let us review, tho indeed hastily, the past and present religions.

"There are three recognized religions of China.. these are commonly known as Confucianism, Buddhism, and Taoism. Two of them, the first and the last, are indigenous. The other, Buddhism, while known in China before the Christian era, was not formally introduced until the first Century A.D.

"Each of the three religions has been the recipient of Imperial recognition and favour, and the three may be considered as three aspects of the established religion of the country....From time to time each has had its period of ascendancy....but for the most part Confucianism has been the dominant factor at Court, and indeed is generally considered to be the State religion."²

There is no clear line of demarcation between these three religions. For general purposes we may say that ^{of} the temples of each are open to all and availed by all. "The deficiency of Confucianism in making little or no provision, beyond a calm stoicism, for the spiritual demands of human nature has been supplied by the more

1. Needham, Joseph. Science, Religion and Reality.
2. Soothill: The Three Religions of China. Pp 13.

spiritual provision of Buddhism, and the indefiniteness of Confucius as to a continued existence after death has been met by the more definite Taoist dogma of immortality. The three are complementary rather than antagonistic...."¹

Pictures~~images~~ that haunt children and many of which remain vivid throughout life come through the home and its religious ceremonies, through the varied street scenes, and through the old school system. One example of student home environment, and the co-mingling of religions has come in the writer's own experience.²

The father of a Hui Wen Middle School student died during the early part of the school year. The father was a professed Buddhist. During the days of mourning customarily kept after such a bereavement, religious ceremonies continued day and night. The Buddhist priests in solemn attire came to perform the last rites; music feasting, "kow-taoing" and more music and more feasting continued for several days. Then several Taoist priests appeared and performed the Taoist rites over the dead, and they in turn kept the spirits awake by using much music, and chanting never ending ritual.

A life-size portrait of the father was placed on an altar and before him the son, under the tutelage of the various priests, made offerings to satisfy his father's spirit. At certain intervals all the relatives and

1. Soothill, The Three Religions of China. Pp 12.
2. Wang Chien Chang, Tientsin China, 1924. a real student but the name is fictitious.

concubines came and bowed before this picture. In the final procession to the cemetery, the picture was carried in great state in a special pagoda-shaped conveyance preceding the bier. (In the case of the poor... the picture is usually carried...in an ordinary chair or by the eldest son in his hands as he walks along." ¹)

When the student was asked why they had both kinds of priests for the father, he replied that he did not know exactly what it was all about, but that they wanted to give the father all the chances possible for a happy life in heaven. This same student would discourse on the life of Confucius or his ethics with intense enthusiasm.

This experience is noteworthy for three reasons:

1. The boy who was the oldest son in line performed the rites upon which the father's happiness in heaven depended. The important thing was that his early training demanded of his conscience that these be performed.

2. He made no distinctions between the religions.

3. He had the background of a typical middle class student who enters the Middle Schools, so far as art is concerned. His home was large, having probably 20 rooms. On entering the court one was confronted by a huge dragon screen, the purpose of which was to prevent evil spirits from entering the court yard and the home. Since spirits

1. Stewart: Chinese Culture and Christianity. Pp 53.

travel in straight lines this screen acted as a watch dog. Observation reveals that practically every home has a "spirit screen" which is to keep away evil. The degree of art decoration on these varies with the financial status of the family, but one may see carved dragons, or dragons pasted upon the screens. These dragons have the actual power to do battle with Mr. Spirit and send him out in search of some more fruitful straight line. Thus upon our entrance into China's sacred shrine, the home, we are confronted with art serving religion. For it is upon a very common religious faith that the use of the screen is based.

Wang's court yard revealed a number of beautifully decorated doors. Through one of these we entered a hall and our attention was called at once to a gorgeous piece of delicately embroidered silk bearing nature messages from bird life and brilliant flowers. The reception room was a display of vases, full of meaningful symbols, of scrolls, Chinese pictures and portraits. Dragons were carved on the table legs and on the chairs.

Shortly after the father's funeral Wang was married. The most sacred and binding step in the ceremony was that when together the bride and groom bowed before the family tablet. This tablet occupied the most honored part of the home and bore the names of the male line of the ancestors. There was a border around the carved or painted names which gave the large wood tablet a picture formation. The spirit of

the father and other ancestors entered this tablet at death. When the names had been enscribed upon it for the first time, great care had been taken. Much a-do was made over it in ceremony, and the blood of the oldest son was used as ink. (Can one imagine a greater demand upon the emotional life of the children in the home than this!) The power of such a ceremony is electric, from the moment the soul enters the tablet it "is sacred forever, a thing to be revered and worshipped, regarded with awe and fear. No devotee of the Roman Church believes more thoroughly in the transformed character of the elements of the sacrament than does the family in the transformation of the tablet."¹

Poor homes do not usually enjoy such rich expressions of Chinese art and symbolism but there are few homes where these are totally lacking. Cheap and vivid pictures of the God of the Hearth, or of the myriads of other gods may be found on doors or on the mud walls. See illustration number I. Even the poorest homes have a net work of patterns in the upper half of the doors which symbolize the clouds and things not of this earth. See illustration number 2.

At festival times thousands of "dirt-cheap" copies of gods are sold to the poor who use them in their religious ceremonies at home.

1. Stewart: Chinese Culture and Christianity. Pp 58.

To show the important place of such a paper image let us look into the doings of "The God of the Hearth".

The God of the Hearth commonly described as the 'kitchen God', usually takes the form of a rough print, which is pasted on the wall of the large oven which serves for cooking purposes in Chinese kitchens. The spirit is supposed to preside over the affairs of the household, and is periodically 'invited' or presented with offerings of food (in some families twice a month): and on the occasion when the 'god' is timed to ascend, in a chariot of fire, to Heaven, i.e. by being burnt in a bonfire, a special oblation of flesh is presented, so as to secure his goodwill as he mounts aloft to report the doings of the household during the year just closing.¹"

Temples beautify and glorify mountains, cities and country villages. See illustration number 2. The worshippers in the "Angelus" could have felt no greater depth of emotion than that which comes to one whose soul is hushed by the temple bells. Temples are so numerous as to be available and frequented by all. Children are probably not as devout in their worship as their parents, but the pictures on the walls and the terrors of the gods chase them, once they have had time to meditate upon them.

The picture (pg. 20) is Buddhistic, a picture taken by the writer in a Buddhist Temple at T'an Je Tsu, near
(Continued on page 20)

1. Encyclopedia of Religious Education. Vol. VI. Pp 92.

Illustration number 1 is an excellent example of the use of art and of symbolism on common things. One may find such papers as these pasted on the mud walls out in the villages or on the doors of the homes. They are so cheap that even the poorest can buy them.

南宮大將軍



曆 癸亥 歲次 年二十國民 陰

太歲西北二日得辛	貴神東臨三王七丙	土月大	土月小	十月大	九月小	八月小	七月大	六月小	五月大	四月小	三月大	二月大	正月小	財神正南六牛耕地	喜神東南九龍治水
		初一日申大寒	初一日申大雪	初一日戌立冬	初一日戌立冬	初一日戌立冬	初一日戌立冬	初一日戌立冬	初一日戌立冬	初一日戌立冬	初一日戌立冬	初一日戌立冬	初一日戌立冬	初一日戌立冬	初一日戌立冬



Illustration number 1.

This calendar is an excellent illustration of the way symbolism and gods are used by the common people. This is a calendar of the old system which gives the number of the days in each month and tells when the holidays and festivals are to come. And although it is based upon the old system a significant thing is that it was printed during the days of the republic, "Ming kuo shih er", and is still being used. The two dragons at either side of the top are emblems of the old government. It is symbolic that these are always chasing something just out of their reach as we here see each one chasing a ball of fire. This is symbolical of the way the government is always striving to reach some higher ideal. The horse and rider are announcing the coming of another year.

The man at the right in the center of the picture is the God of Wealth, T'sai Shen, and the woman at his right is Hsi Shun, the Goddess of Happiness. What more could one want during the New Year than wealth and happiness? The inscription above the two reads, "Ching shen jung tsi", to worship the gods as if they are here. That on the right is "Dung kuo tse ming chu", the one who controls your life is in the East.

On the left we have "Lang fang ta te chung", or the one that has greatest virtue is in the South. Below

the gods we have ^{the}Mandarins, for we can see their position by their dress. At the bottom in the center is what we call "yuan pao", or wealth in the form of gold and silver. The two characters placed on the shoulders of the center Mandarins are for happiness and wealth. The people along the sides are saints, symbols of long life. Each saint has a peach in his hand which is another symbol of long life. The concubines peek from behind the curtains on either side.

The message from such a picture is obviously that happiness and wealth come from these two gods which represent these blessings, and that they wish you long life.

Illustration number 2.



© Herbert G. Ponting

A CARVED MARBLE STAIRWAY IN THE TEMPLE OF CONFUCIUS, PEKING

Almost every city in China has its Confucian temple, where, in the spring and autumn, important rites are solemnized. A triple stairway leads to the Hall of the Great Perfection in the temple of Peking, but only spirits may use the central portion, which consists of a single slab of marble wonderfully carved in dragon design. Similar but less elaborate dragon stairways are to be found in many parts of China.

This is only one example of the frequent use of Art.
Notice (1) the fact that even the coolies ponder its
meaning, (2) the cloud pattern on the lower part of
the doors.



This is only one example of the information we have.
Notice (1) the fact that even the smallest portion of
the cloud pattern on the lower part of
the door.

Peking in North China. The original is so vivid that one feels he would rather pay any kind of a price on earth than to be cast into any of these torments or to live the life of any one of the animals. The temples make¹ wholesale use of pictures.

"These representations are of a vivid type, especially those depicting hell, for neither Chinese nor European art has ever risen to the possibilities of heaven as it has descended to the horrors of hell. Few would be attracted by the banalities of the Chinese artists' heaven, though they might be driven there from fear of the gruesome tortures of the nether regions as depicted by him. There, men represented by life-like models are sawn asunder by horrible-looking devils, they are pounded to a jelly in mortars, women are plunged into lakes of blood, and.... each torment is suited to the victim's crimes, and in some cases the particular organ guilty of the crime is² vividly portrayed in process of excruciating purgation.

Buddhism is not a dead religion in China, for in the South we find "great and flourishing monasteries" and..."Even in Peking one may often step through an archway into courtyards of which the prosaic streets outside give no hint and find there refreshment for the eye and soul, flower gardens and well-kept shrines tended³ by pious and learned guardians." At these monasteries

- children from the ages of 7 to 20 may be seen piously
1. Encyclopedia of Religious Education. Vol. VI. Pp 92.
 2. Soothill: The Three Religions of China. Pp 179.
 3. Eliot: Hinduism and Buddhism/ Pp 335.

Illustration number 3.

Transmigration.

TRANSMIGRATION.

A Buddhist picture of eternal punishments
and Heavenly joys.



The actual photograph taken of a huge picture on the
wall in the main Buddhist temple at T'an Chu Tse. 1922.

children from the ages of 7 to 20 may be seen piously chanting before some god, or receiving instructions from a priest. They, too, study through pictures, the punishments, virtues, and the lives and qualities of various deities.¹ See illustration number 3.

One of the most concentrated sources of China's wealth of art is the number of private and public museums. The museum at the Palace in Peking is an example of one accessible and frequented by students. Here examples of all the Chinese arts from earliest times challenge youth's creative capacities. Practically every large city has some private or public museum which the interested public may visit.

Another use of pictures is made in the "old schools" in China. Here children are told the results of their bad deeds and the horrors of hell. This is all vividly illustrated the first and fifteenth of every month by the use of pictures.²

Most Chinese art is religious art,³ and if Chinese children must satisfy their cravings for pictures it must be done upon vivid religious portrayals. This has a very lasting and a very serious effect upon the child's mental imagery and upon his emotional life.

The psychologist who is horrified by the mother who dares inject poison into her child's emotional life by threatening and punishing with stories of "Boogers, ghosts,

1. Personal observations in a Buddhist temple in Peking.

2. Taken from a letter by Y.H. Han, Peking, China.

3. See Binyon: Chinese Art by Roger Fry.
Burlington Magazine, 1925.

and black cats, etc." would feel himself standing by a life-destroying whirlpool were he to fully understand and realize the significance of the terrors surrounding the childhood of China.

One natural result of Buddhist pictures is the fear of punishment. Then there is the fear of death. Through the Confucian system of ancestor worship the compelling idea that "the dead not only live but are¹ dependent on their offspring on earth for all things", has resulted in much serious contemplation and not a little fear of death. Imagine the effect upon a child's emotional life when he not infrequently must observe the "coffins for the father and mother...decorating either² side of the guest rooms", or watch them try on and wear their burial garments, or go with their parents to select their grave-location. To the children under Buddhist influence, death may open up a new world of eternal punishments.

Anyone busily instructing Chinese students is seldom ever conscious of these fears, but our school doctor could relate many tales of how nearly every boy who came to him (At Hui Wen Middle School, Tientsin, China) for required physical examinations, wore or carried some charm to keep away the evils of life, something comparable to the Western "rabbit's paw" idea. Their imaginations had been so gripped by secret fears that even our Christian boys

1. Stewart: Chinese Culture and Christianity. Pp 85.
2. ibid. Pp 94.
3. From Dr. Siler's school report, Tientsin, China. 1925.

were unable to break away from the ancient superstitious ideas.¹ The idea of charms is both Taoist and Buddhist and charms are used to scare away any number of evils in homes,² etc.

To estimate the harmful effects of fear in any form one needs only to read "Fear" by Oliver,³ or "The Mind that Found Itself" by Clifford W. Beers.⁴

A Christian student, converted in China after several years of study in the old school system where Buddhist pictures were used in the teachings, testifies that these pictures made him afraid of spirits, afraid to accept any new ideas, afraid of darkness, and afraid to speak any "unlucky or mocking words".⁵ How can such an early life be free to develop normally?

There are several positive results of the influence of Chinese pictures in the lives of students. Through their visits to museums and their various contacts with pictures, they gain knowledge about China, her heroes, the splendors of China's scenery, and new interest is stimulated in flowers, animals, birds. From meditation upon the pictures representing the culture and history of their ancestors, the students develop a deep reverence and a keen appreciation for their ancestors and for "Things Chinese". So keen is this attitude that their instructors cannot disregard it.

1. From Dr. Siler's school report, Tientsin, China. 1925.
2. Stewart: Chinese Culture and Christianity. Pp. 181.
3. Published by The Macmillan Co. N.Y.
4. Published by Doubleday, Garden City. 1924.
5. Taken from a personal testimony written by a Chinese Scholar.

Part 111.

HOW PICTURES MAY SERVE TO ERADICATE UNWORTHY IDEALS
AND CREATE BETTER ONES.

It is the vividness with which pictures portray ideas and the ability to emotionalize these ideas that makes them such a master Creator of ideals. For what are ideals but "ideas shot through with emotion"?¹ And the more powerful these emotions, the more effective are the ideals to which they are attached.

To those who might question the value of creating ideals at all, let me quote Dr. Athearn. "The task of Religious Education is to build up new associational complexes which will eventually counteract the influence of earlier vicious complexes!"² By associational complexes Dr. Athearn means ideals. Not only is the whole life of an individual dependent upon its ideals but the progress of a nation is also thus dependent. A people's ideals are its greatest asset. The nation whose ideals are the best rises highest.³

We find the explanation for the driving power of an ideal in natural laws, and especially in the law of effect. "When men will sacrifice their present convenience and success, when they will deny themselves wealth, fame, comfort, position and many other goods that the world holds dear, and accept poverty, disgrace, suffering and ostracism in the service of an ideal of honor or duty, it is because

1. Quoted from Lecture notes in Principles of Religious Education. 1926. Dr. Athearn.

2. *ibid.*

3. Soothill: The Three Religions of China. Pp 19.

they wish to accomplish an end which seems to them highly desirable of accomplishment, and because they find greater satisfication in the pursuit of their indeal than in present ease and comfort".¹ An ideal which has not been realized is a want, a need, and a failure to satisfy. These arouse a feeling of irritation and annoyance and act as a powerful drive. An unrealized ideal not only drives one through annoyance, but one is also drawn by anticipation of the future.

"The assumption that ideals and attitudes perform a powerful function in the control of conduct is entirely in harmony with the opinion of the world's best thinkers, with the known laws of learning."²

When we see the importance of ideals we hasten to ask, what ideals should Religious Educators strive to create and which ones can be created or stimulated through art?

For this discussion we turn entirely to Voelker's book, "The Function of Ideals and Attitudes in Social Education".³

There are so many objectives of social education that Voelker states them in broad terms so that the desirable ideals and attitudes can be handled in groups. For example, if an entire school were to accept the ideal of social service, and a spirit of mutual helpfulness

1. Voelker Pp 55.

2. ibid. P. 56.

3. ibid.

were created in that school, every individual, if he absorbed that spirit, could be swayed by other specific motives that are closely related to the social ideal. If a boy were devoted to the social service of his fellows he would be less apt to steal from them or to lie about them. He would be more likely to exercise a certain amount of initiative in serving them and to feel a sense of responsibility for their welfare.

While we are striving to teach one social ideal we must keep the other in view for there is no one social ideal which transcends all of the others in importance. The inculcation of any one high ideal will doubtless be of service in leading children to accept other high ideals. For example, a boy could not be trained in loyalty without learning something of co-operation.

A list of ideals that may be presented: and interpretations of pictures that may be used.

"Loyalty"

".....loyalty is something more than an instinct and more than a habit."¹ There are three phases or kinds of loyalty.

(1). The first is that based upon an instinctive tendency, to be loyal to the group. This does not require training for it is fundamental in human nature.

(2). Habitual loyalties grow out of business relationships and friendships. These loyalties show up in mutual service and affection.

(3). Then there is the larger loyalty, "the fulfillment² of the whole moral law." This loyalty is a synthesis of all specific loyalties related to universal loyalty, or to the larger world, the world as a whole.³ "The function of a generalized ideal of loyalty will be to harmonize all the smaller loyalties which to any individual have become habitual."³

1. Voelker: Pp 12.
2. ibid. Pp 13.
3. ibid. Pp 11.

Ancestor Worship.

The woman in the foreground is worshipping her ancestors according to the Confucian-teaching of loyalty to the dead. Her offering is on the table before her and she is performing her ceremonies while the musicians furnish appropriate music. Above her in the clouds we see the father and other relatives who are apparently "listening in".

Confucius commanded that every son and daughter be loyal to all ancestors, and one form of loyalty was to worship them. In that worship they pledged (1) that they would be constantly seeking to bring honor to their parents, (2) that they would give back a sound body to the parents who gave them their life, (3) that they would worship¹ them.

1. From class notes in course under Dr. T. T. Liu, School of Theology. 1928.

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"Social Service".

Society demands an attitude of social service of every good citizen. The best citizen may be defined as the one who contributes the most to the community, and we define the worst citizen as the one who contributes the least in proportion to his ability. The ideal of social service will include the willingness to be helpful in all possible ways, actual industriousness, and the greatest possible participation in all the community activities that will contribute to community welfare. This ideal is embodied in the Boy Scout motto "Do a good deed every day".

One of Buddha's disciples bestowing alms.

By

Chou Chi Chūng
and
Lin T'ing Kuei.

An Interpretation.

The artists have given us a religious message. This noble conception carries us into a sphere where comparison is challenged with Dante. "The descent of these gracious figures through a hopeless gloom of rock, and icy fall, and trees of uncanny foliage,---as if they were dropping from one cloud terrace to another, the edges of the lowest holding back the sinking mass like the prows of ships, --is for the purpose of throwing alms to a crowd of ragged outcasts beneath, whether spirits from one of torture's many cells, or lepers banished to this desolate spot,--outcasts who, flinging aside their meagre loads, fight like demons for the boon. Though the splendidly disposed robes of the Rakan are not drawn in Ririoin's style with firm swelling stroke, yet the broken nervousness of this artist's touch has enabled him to render the squalid rags and emaciated limbs with an intensity that nothing in early Italian frescoes equals."¹

The misery of these poor people grips our sympathies and we somehow would like to help them, too. They are such perfect representations of the actual beggars one can see any day on the streets that they become very real figures to us. We can see them scrambling for the

1. Catalogue: Pub by Alfred Mudge & Son, 24 Franklin Street, Boston. 1894.

alms sent, feel their cold bodies, and see their diseases.

The rather "high-hat" attitude of the disciple also finds its parallel in the street scenes of every day life. He embodies the attitude of China's wealthy men toward the poor. The coin has dropped from his hand as if the very giving of it to such filthy beings made it dirty, and we see his cultured hands poised in contempt.

It is interesting to compare this apparent aloofness, this attitude of serving from afar off, of the disciple of Buddha, to that of the disciples of Jesus. Christ's disciples worked right with the poor, ill, and helpless. (Mark 6:7-13) and (Mark 9:16-18), etc., and they worked with Christ in aiding these needy. Christ, too, worked right with them and always seemed to feel himself one of them, and he seemed to suffer with them. (Mark 5:1-20; 21-34; 6:33-43. etc.,) There are numerous examples like these in the Gospels. Christ condemned aloofness in the Pharisees. (Mark 7:7-17.)

And Jesus meant that we, too, should give ourselves to serve the poor. For a specific example of his desire to have men serve in humble giving of self, we look at the Parable of the Good Samaritan: Luke 10:3-37. After he has taught his lesson of service here, he says, "Go and do thou likewise".

Pictures which illustrate the characteristics of the

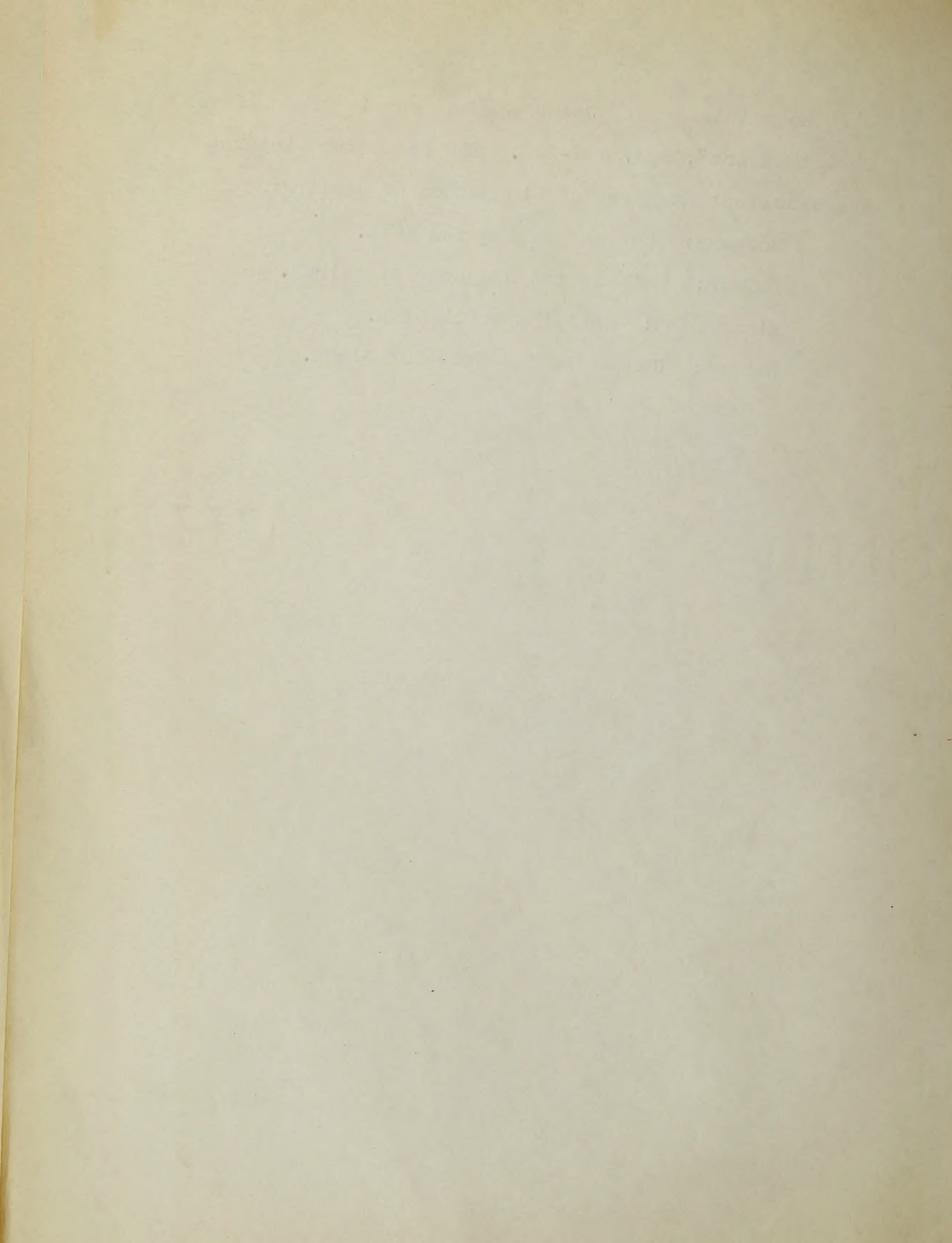
life and ministry of Jesus may be seen in "The Life of Christ in Art", pgs. 187-226. The following pictures are excellent examples of his method of healing:

Hofmann: Christ healing the sick.

Keller: Raising the daughter of Jairus.

Zimmermann: Christ the Consoler.

Rubens: Christ in the House of Simon.





"Social Sympathy".

Sympathy is "the concept of the brotherhood of man, illuminated by a sympathetic imagination of how the other half lives, and set with the purposes of ameliorating their condition."¹ Sympathy includes consideration of the rights of others, friendliness, sociability, and the desire to be a fit companion for others. Sympathy brings a breadth of understanding. If a sympathetic attitude rules in a personality, it will lift the individual above snobbery and race prejudice; it will help him to avoid fights, and grudges, to inhibit the tendency to gossip; it will help him to conquer his native selfishness in wanting his own way; it will prevent his being cruel to people² and to animals.

1. Voelker: Pp 17.

2. *ibid.*

The first of the three main parts of the book is devoted to a general survey of the history of the subject. This part is written in a very clear and concise manner, and is well illustrated by numerous examples. The second part of the book is devoted to a detailed study of the various methods of solving the problem. This part is also written in a very clear and concise manner, and is well illustrated by numerous examples. The third part of the book is devoted to a study of the various applications of the methods. This part is also written in a very clear and concise manner, and is well illustrated by numerous examples.

Buddha's first meeting with a sick man.

Liang K'ai.

Buddha has just come upon a man who is suffering. Instead of passing by and leaving this man to the prey of the streets, he has ordered his honored attendants to give him aid. The disciple on the right is giving a cup of tea to this wretched unfortunate. Such attention and kindness has doubtless added to the sick man's comfort.



"Social Conscience".

Bagley defines the social conscience as "that ideal which impels men to judge of actions in the light of the social significance of their acts." (Educational Values, Pp 107 ff). A social conscience is a thing of education, a result of a specific ideal. One who has a social conscience will be publicly honest, faithful to the state and to its obligations, will work for the general welfare, and he will feel it his duty to become as intelligent as possible. He will also feel under obligation to give¹ as much as he receives.

Confucius.

There is no man in Chinese history who has been the object of more hero worship than Confucius. His teachings are familiar to most Chinese children.

A social conscience is at the very heart of what we term Confucian Ethics. Confucius taught us that we must love our neighbor's father as our own father, for we are all a part of one neighborhood and every neighbor is my father. He demanded honesty from every son. He believed in public education and he demanded that every man honor² the State.

1. Voelker Pp 20.

2. From class notes in Dr. T. T. Liu's course on China. School of Theology. 1928.

General Principles

The first principle is that the system of government should be based on the consent of the governed. This principle is the foundation of all democratic systems. It means that the people have the right to choose their representatives and to be ruled by laws that they have made for themselves. This principle is essential for the protection of individual liberties and for the promotion of the common good. It is the basis of the social contract theory, which holds that individuals agree to form a society and to abide by its laws in exchange for the protection of their rights and the promotion of their welfare. This principle is also the basis of the theory of popular sovereignty, which holds that the ultimate source of political authority is the people. It is the principle that underlies all modern democratic constitutions and is the cornerstone of the modern state.

Conclusion

The second principle is that the system of government should be based on the rule of law. This principle is essential for the protection of individual liberties and for the promotion of the common good. It means that the government is bound by the law and that no one is above the law. This principle is essential for the protection of individual liberties and for the promotion of the common good. It is the basis of the theory of the rule of law, which holds that the law is the supreme authority in the state and that all individuals and institutions are subject to it. This principle is also the basis of the theory of constitutionalism, which holds that the government is limited by the constitution and that the rights of the individual are protected by the law. This principle is the cornerstone of the modern state and is essential for the protection of individual liberties and for the promotion of the common good.

This picture of Confucius was painted in order that he might be set up as an example to the public. He was chosen because of his great virtue, his courage, his high ideals. (Translated from the Chinese on the picture.) The artist is

Kuan Chao Hu Chen Pu.



THE HISTORY OF THE

REIGN OF

CHARLES THE FIRST

BY

JOHN BURNET

OF THE UNIVERSITY OF OXFORD



ILLUSTRATION NO.

孔子聖像



大哉孔子不磷不緇和如惠清如夷任如伊可
惠可畏可伊斯為德之至聖之時與天地合德而為
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心不為邪說所轉移大哉孔子可謂至聖矣

三千四百四十年

李正卿百孫百孫
關起丹生江公時

INSTRUCTION NO.

"Social Co-operation".

There is evidence everywhere, both in China and in America, of the lack of social co-operation. Social co-operation is more than an ideal, it is an economic necessity. One man cannot build a city or a railroad. That we might have bread, men have sowed and reaped, others have plowed and built mills, others have mined coal, have made stoves and have made the bread. This ideal will include social integration, a sense of oneness in a great social unity, and a desire to fit into the general plan. A person motivated by the spirit of co-operation will desire the success of the group rather than his own personal success. He will be willing to share in co-operative undertakings. He will gladly make sacrifices for the good of all.¹

1. Voelker Pp 20.

The Dragon-Boat Festival.

Tapestry weaving has been carried to the last degree of technical accomplishment. The warp threads are of very fine silk and the weft of silk often enhanced by the lavish use of gold threads in the warp, while exacting the utmost skill and patience from the weaver, gives to the finished web the greatest attainable brilliance of effect. This type of work has an ancestry reaching back as far as the T'ang dynasty, and probably much earlier.

"This picture is one of a series of pictures....and is remarkable among tapestry weavings. Although details are heightened here and there with the brush (in accordance with custom), in the main these elaborate pictures are the work of the loom. The four panels composing the series were intended to be hung on walls of the reception-room. The subject is the Dragon Procession, one of the chief festivals of the Chinese people, held every year on the fifth day of the fifth month in memory of the minister, Ch'ü Yuan, a statesman and poet of the kingdom, who drowned himself in the Mi-lo river in the year 295 B.C. The ritual ceremony at the Dragon-Boat festival involves a search for the minister's body and ends with a propitiation of his spirit by casting into the river tubes containing rice."¹

1. Burlington Magazine: A.F. Kendrick. 1925. Pp. 28.

In Chinese thought to-day, Ch'u Yuan is a hero. During his time there was a flood which caused great devastation and misery to the people. This flood was supposed to have been caused by the Dragon which, in superstitions, controls the waters. The dragon was taking out his wrath upon the people and some sacrifice had to be made to appease him. Ch'u Yuan was eager to free his people from such a flood and after he had prayed to the gods in heaven for his people he dropped into the water and gave himself as a sacrifice to save them. The flood ceased, and from that day until now Ch'u Yuan has been¹ marked as a hero.

This story is not philosophical but just a popular traditional story belonging to the masses. It has caught the wings of the imagination of the Chinese and has been woven into their stories, poetry, and art.

In this piece of art we find most careful work, work which challenges the skill of all. A close study may help to reveal how intricately the artist has woven in the details connected with the story.

Our eyes fall first upon the boats, the one in the center being the most prominent. Beyond, we catch the hills rolling in the distance. The next important part of the scene seems to be the on-lookers in the foreground. Let us carefully examine each part of the picture.

1. From "Ku Wen Kuan Chih", Public Library in Boston. (in Chinese).

This Dragon-Boat festival was turned into a festival of races some time after 500 A.D. thus adding sportive elements to the celebrations of the day. For festive purposes the boats rest upon a dragon foundation. Each boat has its sun-shade in umbrella effects for it is May and the day is warm. At each boat side there is a team of oarsmen upon whose skill and teamwork depend the fate and honor of each boat. Apparently the center boat belongs to some royal guild for the cockswain guides in the rear with a huge sword (symbol of royalty) instead of an oar. And standing upright behind him is some sort of guild symbol. The four boats in the front have apparently won prizes before for each boat is crowned with a prize banner. The dragon's head, reaching out over the water must be very strong for the director or pilot stands upon it fearlessly, giving orders.

On a float to the right of our center boat the orchestra is adding its best contribution to the spirit of the occasion.

From the dress of the onlookers it is revealed that there are none but well-to-do persons present. Their fans, umbrellas and long sleeves classify them as merchants, and other "easy-street" professionals. The sedan chair, probably carrying some wealthy man, is being piloted by the solicitous tea house proprietor. This wide-awake



fellow has an eye for business and he knows there is an empty table here in the shade where this weary traveler would be happy to pay well for his comfort and attention. On either side of the chair we see the candy seller doing his share to ruin the digestion of his patrons. A little child is buying candy on the left, another little child troubles his father in front of the chair.

Over the camel-back bridge come enthusiastic spectators. Behind the newest arrival we see the servant carrying the week-end bags.

Down beside the bridge the cook is dipping up the water for his tea. Apparently the beach party is keeping the fellow jumping for he has two large pails to fill with water.

Here in the right lower corner is another temple. This seems to be a rather sacred spot where they are having the race.

Judges of the races are in two small boats on the left. The two boats on the extreme left are probably passenger boats which are making good profit out of the festal day.

This picture has three points of value for the teaching of children.

1. Ch'u Yuan is a hero and is admired because of his great desire to save his people.

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2. The workmanship of the piece of tapestry should be used to create ideals. Such skill, such careful work, the thought which elaborated its details, the reality of the scene, etc., should be a challenge to the imagination of those teachable. They need to be brought to the question, "From whence such skill?" and to the answer in Exodus, 35:30-34: "And Moses said unto the children of Israel, See Jehovah hath called by name Bezalel the Son of Uri, the son of Hur, of the tribe of Judah; and he hath filled him with the Spirit of God, in wisdom, in understanding, and in knowledge, and in all manner of workmanship; and to devise skilful works, to work in gold, and in silver, and in brass, and in cutting of stones for setting, and in carving of wood, to work in all manner of skilful workmanship." The ideal must be stimulated in every child to become a "workman that needeth not to be ashamed...." (2 Timothy 2:15 b.)

3. These oarsmen work for the good of the group or Guild they represent. No man dares give way to selfishness, laziness or desires for personal glory. There are no solo parts, but systematic co-operation stimulated by group loyalty.

1. The first principle of the theory of the mind is that the mind is a complex system of ideas and feelings. It is not a simple, uniform substance, but a collection of many different elements, each of which has its own characteristics and laws. These elements are combined in various ways to form the whole of the mind, which is constantly changing and developing.

2. The second principle is that the mind is not a passive receiver of impressions from the outside world, but an active agent in its own right. It selects, interprets, and organizes the impressions it receives, and it also produces its own ideas and feelings. The mind is thus a creative and constructive power, and it is through its activity that we are able to know and understand the world around us.

3. The third principle is that the mind is not a separate, isolated entity, but it is in constant contact with the body and the environment. The mind and the body are two aspects of the same thing, and they are inseparably united. The mind influences the body, and the body influences the mind. Similarly, the mind is in contact with the environment, and the environment influences the mind. The mind is thus a part of a larger system, and it is through its interaction with the other parts of the system that it is able to function.

4. The fourth principle is that the mind is not a static, unchanging entity, but it is constantly changing and developing. The mind is a dynamic system, and it is always in a state of flux. The elements of the mind are constantly being added, changed, and removed, and the whole of the mind is constantly evolving. The mind is thus a process, and it is through its process that it is able to grow and mature.

5. The fifth principle is that the mind is not a purely individual entity, but it is also a social entity. The mind is shaped by the experiences and interactions of the individual with other people. The mind is a social product, and it is through its social interactions that it is able to develop and function. The mind is thus a part of a social system, and it is through its interaction with the other parts of the system that it is able to function.



The Dragon-Boat Festival. Tapestry panel; eighteenth century. Size, 2 ft. 10 ins. by 3 ft. 10 ins. (Victoria and Albert Museum)

"Reverence"

The attitude of reverence is based upon a religious ideal. It includes a worshipful attitude toward God, the church, and the sacred scriptures. Reverence means respectful behavior during religious ceremonies, this behavior to be an expression of an inner veneration¹ toward ideals and objects which are sacred to others.

1. Voelker Pp 27.

The spirit of power is based on a

solidity of power. It is based on a

solidity of power, and the power of power

is based on a solid power of power.

This power is based on a solid power of power.

Power is based on a solid power of power.

A Scholar and his attendant underneath a tree.

By

T'ang Yin .

Introduction.

The worship of nature among the Chinese reached its height in the third century¹ but the love for it and the tendency to meditate upon it still continues within every Chinese breast. Nature is the favorite subject upon which artists play their brushes.

An Interpretation.

T'ang Yin has not painted an exceptional picture here nor has he given us any new truth. We have simply a scholar under a tree, away from the hurry of life, attended by an inconspicuous looking servant in the background. The servant doesn't appear to be one who would interrupt a person's contemplations, and to be sure, his services free this scholar from all life's bothersome and disturbing details. The fact that scholars, poets, artists, authors, etc., prefer nature's solitudes is universal and not just characteristic of Chinese. There is apparently nothing in the picture to disturb this scholar's mind, for the bamboos on the right and the suggestions of grass show barrenness rather than any vegetation on which to meditate.

1. Three Essays on Oriental Art, Sei-ichi-taki.

Introduction.

1. The purpose of the study.

The gnarled tree trunk serves as a seat, and suggests something of the scars that result as personalities meet life's battles and character is built. The tree has had a life of struggle and hardship, and the artist may have meant us to take a hint from the tree as to the nature of the life of a scholar.

The important fact in this picture is that this man has come out to nature to think, to study, to meditate. He has freed himself from worry, fears, and cares. So greatly has he appreciated the value of being with nature as an aid in his search for truth, that he has exerted himself and come.

This picture should be studied along with "Purification¹ in a stream-side cottage" by Chang-yu. The latter is a beautiful ravine full of flowers, birds, waterfalls, trees, and all speaking in natural appeals to the scholar sitting in a stream-side cottage. He is letting nature's music in color and song play upon the lyre of his soul and purify him. He is thus becoming self-less, quiet, calm, in harmony with nature which fears nothing.

Bishop Quayle has said, "Into the earth as into a king's golden goblet, God has poured all things which minister to an immortal and growing life."² He has made a world pregnant with ideas.

There is peace in nature. Worries and cares vanish before a rose or a carpet of violets as vapor vanishes

1. Vol XI, of Masterpieces Selected from the Fine Arts of the Orient. Boston Museum of Fine Arts.
2. W.A. Quayle: In God's Out-of-Doors, Pp 27.

The following text is a transcription of the document. It is a letter from the Secretary of the United States Department of the Interior to the Secretary of the United States Department of the Navy, dated January 1, 1900. The letter discusses the proposed construction of a new building for the Department of the Interior, and the need for a new building for the Department of the Navy. The letter is signed by the Secretary of the Department of the Interior, and is addressed to the Secretary of the Department of the Navy.

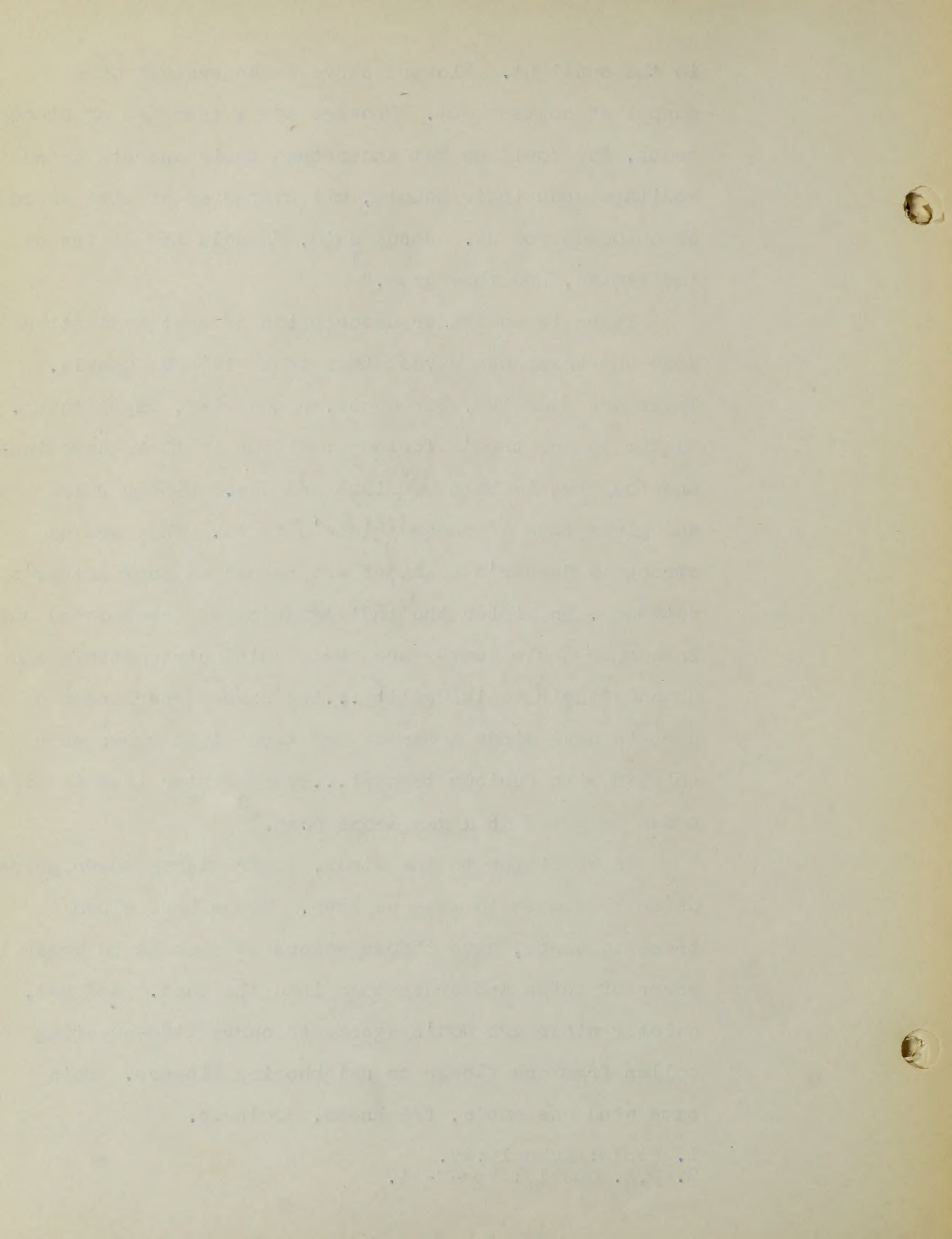
in the sunlight. Flowers serve as an evangel of a gospel of contentment. Flowers are a treasure of hidden truth, for could we but understand their secrets as we meditate upon their beauty, all mysteries of life would be unlocked for us. Jesus said, "Behold the lilies of the fields, how they grow."¹

There is no better description of what meditation upon the trees can reveal than that given by Quayle. Trees are "warlike, strenuous, conquering, magnificent. Summer is the tree's furlough: winter is their campaign--one long battle both by night and day. Winter rules them and gives them a hundred giant's thews. They are as strong as Caesar's soldiers and heroic as Mark Antony's veterans. In winter the individuality of trees comes out. In summer their leaves are their chief circumstance and obscure their individuality...the snarly gnarliness of certain oaks minds a man of how true might grows when whipped with furious tempest...Every winter tree is like a man on guard at a dangerous post."²

As we listen to the winds, their mighty power grips us so as almost to make us fear. Winds have blown trees to earth, have thrown waters so high as to break the power of ships and crush them into the seas. And yet, quieter winds are God's agents to carry life-creating pollen from one flower to neighboring flowers. This same wind has music, freshness, coolness.

1. Bible: Luke 12:27.

2. W.A. Quayle: Pp 42-44.



Jesus loved the winds. He said, "The wind bloweth where it listeth",¹ and on another occasion his quiet command calmed the waves so his comrades were no longer afraid and their journey could be continued.² It is a sister wind which gives us the melody of the flute, the songs of pipes, and the harmonies of the organ. "Winds... are in truth, the only musicians."³

While we are letting other of nature's purifiers cleanse our temples, we must not crowd the streams and rivulets from their place. "The stream's voice suffices to change turmoil into quietness, and make room for the ineffable presence of the Christ of God....One bubbles with a boyish self-assurance; another sounds like a harp heard afar; another has haunting notes, quiet and tender as a melody, half-forgotten, so that I am compassed about with music."⁴ Taken on the whole, one feels like Bishop Quayle when he says, "All about you is the voice of the lute of the rivulet; and each voice seems sweetest. This is God's glade, and these rivulets are a troop of his minstrels, and this long day, too brief by many hours, (for it is noon--for it is afternoon--why it is evening!) I have been heart to heart with God; for these are God's woods, and streams, and ferns, and sturdy rocks, and river banks, and drowsy winds, caught in the thickets, and dainty waterfalls trembling on eminences or precipices of

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2. Luke 8:23

3. W.A. Quayle: In God's Out-of-Doors. Pp. 103.

4. ibid. Pp 115.

pebble or root, and laughter of eddies,--and all are parts of God's thoughtfulness for us whose weariness slips¹ away in the heaven of his solitudes."

We have seen God's handwriting. God is "our painter, poet, landscape-gardener, botanist, lover of flowers, keeper of birds, architect of mountains and stars, and sculptor who fashions rocks, river beds, and sea cliffs, and tree branches and cloud landscapes into artistic and unfathomable loveliness",² and our master musician.

What greater truth could come to any scholar or nature lover than that of God as the source of truth, beauty, and goodness? And what could be more fear-dispelling than the quiet meditation of this scholar? In reverence for the Maker of Nature, we bow and worship.

1. W.A. Quayle: In God's Out-of-Doors. Pp 117.
2. ibid. Pp 50.



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1900

"Joy".

Every human heart craves joy. But joy must be sought indirectly. It is the product of (1) good health, (2) working in harmony with the natural forces of nature, (3) facing facts, (4) personal growth, (5) the way we take life's happenings, Joy is a power, not a possession. It is the result of the capacity for being what we are, doing what we can, trusting in our aspirations, and letting Providence take care of the rest.

We must look to earth for our first lessons in Happiness, for creatures of the earth are happy.

Bird on Bough.(picture).

The message of this picture is expressed in the following poem:

If a wren can sit on a spray a-swing
 And sing and sing as if its heart would burst for joy,
 Why cannot I contented lie,
 Within his hand, underneath his sky,
Unmoved by earth's annoy?



Bird on Bough. Anonymous. Sung period. Colours on silk. $10\frac{1}{2}$ in. by $8\frac{3}{4}$ in. (Mr. G. Eumorfopoulos)

The Li children with their teacher.

Childhood, under normal conditions, is full of joy. These children are giving vent to the playfulness which the old teacher has been directing toward their studies. But apparently the summer air was too much for his old age and so the teacher has fallen asleep. "While the cat is away the mice will play" holds true here. The girl in the center of the picture is drawing the old man's likeness. The boy on the right is making faces, another boy has decided a chair needs a new position, and a third boy is testing how soundly the old fellow is sleeping by removing his hat.

The children with their teacher.

Children, under normal conditions, is full of

joy. These children are giving vent to the excitement
which the old teacher has been directing toward their
studies. But suddenly the answer all the time for
his old eye and he has teacher has fallen asleep. "But
the cat is not the only thing" points from here. The
girl is laughing at the distance is hearing the old man
laughing. The boy on the right is making faces, another
boy has decided a chair needs a new position, and a third
boy is talking and suddenly the old fellow is laughing
nervously at last.



Mountain Peaks.

Introduction.

"Landscape has had a greater attraction for the Chinese artist than any other division of painting. It has suited his philosophy, his manner of life, and his love of inexactitude. Human figures, images of gods, animals, and birds, boats and bridges--everything that the fancy of the artist could think of was placed in his scenery."¹

But always there are mountains! Glorious, rugged, peaked mountains which reach up through the sky to heaven.

Chinese mountains are often called holy.² Ch'ien-lung, a follower of Confucius, prayed: "I worship thee, Oh T'ai Shan, because I am following the path of the ancients."³ Temples are built on mountains because of the holiness of such surroundings and the suggestiveness of the mountains and their nearness to heaven. "Thousands of Chinese journey to the temples in the mountains yearly, and there is a book "The Pilgrim's Guide" in which there are instructions to the pilgrims. These urge the pilgrim, in general, to cultivate reverent and decorous habits of

1. Ferguson: Outlines of Chinese Art. Pp 223.

2. Baker: T'ai Shan. Pp 3.

3. ibid. Pp 187.

thought and conduct while engaging in the serious business of visiting the holy mountain....From his mind all feelings of vexation, hatred, and ill-will must be eradicated. Gentleness and compassion and humility of spirit must be inculcated. Gentleness and compassion and humility of spirit must be his guiding principles... Let him extirpate all thoughts of worldly ambition and personal gain; let him wholly cease from covetousness and selfish anger.¹"

Monasteries are usually built on high ground, whence shan or mountain has come to be the common designation of a convent, whatever its position. The sites of these establishments show the deep feeling of cultivated Chinese for nature and their appreciation of the influence of scenery on temper, and appreciation which connects them spiritually with the psalm of the monks and nuns.²

With such attitudes toward mountains already in the minds of Chinese students, given to them by an ancient civilization and grounded in their minds by devoted lovers of the past, a way through nature to God could easily be made. A study of Bishop William A. Quayle's book, "In God's Out-of-Doors"³ gives the right atmosphere for nature interpretations.

1. R.F. Johnston: Buddhist China. Pp 151.

2. Eliot, Charles: Hinduism and Buddhism. V. 11Pp 325.

3. Published by The Abingdon Press, N.Y. 1924.

"Mountain Peaks" by Ma Yuan".

An

Interpretation.

When we first look at "Mountain peaks" by Ma Yuan, all we are conscious of is the huge mountain near the center of the picture. Then we see another peak to the left and our eyes drift to the trees which are growing in the foreground at a lower level. We are not conscious that on the right is a man driving a water buffalo in daily toil, or that a small family is enjoying the shade of a cliff at the edge of the field. Nor do we see, until we examine closely, that on the left two men are crossing a narrow bridge. They are near a fence which suggests that there must be someone living in these hills. These may belong to the family on the right. The temple behind this high peak entirely escapes our first impressions, but how natural to find such an edifice beside such a pointer-to-heaven. The artist has tried to make us feel the strength of the mountains, the power of their silence, their holiness and the smallness of man beside them. He doubtless had much in common with David when he said,

"When I consider thy heavens, the work of thy fingers,
The moon and the stars, which thou hast ordained;
What is man, that thou art mindful of him?" 1

But while we stand before such a mountain feeling our

1. Bible Psalm 8.

littleness we need to go on with David to realize that,

"Thou (God) has made him but little lower than God,
And crownest him with glory and honor.
Thou madest him to have dominion over the works of
thy hands;
Thou hast put all things under his feet:
All sheep and oxen,
Yea, and the beasts of the field,
The birds of the heavens, and the fish of the sea,
Whatsoever passeth through the paths of the seas.
Oh Jehovah, our Lord,¹
How excellent is thy name in all the earth!"

All mountains point us toward heaven and God. But while they suggest that we are to attain the highest peaks in life, in character, strength, etc., God has so made us that if we are their masters we must climb. The mountains are the source of much of the water which "is an emblem of the virtue of God",² but we are made masters over the water. In the mountains the birds and animals find their homes and are safely sheltered. But God has "put all things under his feet: all sheep and oxen....and the beasts of the field..the birds of the heavens, and the fish of the sea"³... The hills are filled with coal which keeps the cities warm, but man is also the master of this great coal supply.

While we all can exclaim with David,

"I will lift mine eyes unto the mountains",

1. Psalm 1.
2. H.A. Giles: Chuang-tze. Pp 193.
3. Psalms 8.
4. Psalms 121.

we must ask the penetrating question: "From whence cometh my help?", and not stop with the question but in meditation realize with David that,

"My help cometh from Jehovah¹
Which made heaven and earth".

1. Psalm 121.

we must look for the possibility of a "new
order" in the world, and we must also
be prepared to realize that this new

order is not a "new order" in the
sense of a "new order" in the

1. The new order



Mountain peaks: part of a landscape roll. By Ma Yuan. Thirteenth century. Ink and slight colour on silk. Height 16½ in. (Freer Collection, Washington, U.S.A.)

Part 1V.

The following list of pictures was compiled
for the use of those who are building pro-
grams of Religious Education for Chinese
children.

VI. 17. 14.

The following list of pictures was compiled
for the use of the artist who was to paint the
pictures of the life of the Virgin Mary.
The pictures were to be painted in the
church.

ANIMALS.

Tethered Horses
British Museum.

Chao Meng Fu

Tigers by a Torrent in Rain and Wind Mu Chi.
British Museum.

A Cat Watching a Butterfly.
Boston Museum of Fine Arts.

Kao Chang.

A Cat in autumn garden.
Masterpieces Selected from the Fine Arts of
the Far East. Boston Museum of Fine Arts.
Vol. Xll.

Shen-Ch'uan.

A monkey and two deer.
ibid. Xll.

Shen-Ch'uan.

ARTICLE

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BIRDS.

- Bird on Bough
British Museum. Author unknown.
- The Peacock.
University Museum, Philadelphia. Unknown.
- A Pheasant Under a Peach Tree.
Outlines of Chinese Art. Ferguson.
- A Pair of Egrets Among Lotus Flowers.
Masterpieces Selected from The Fine Arts of the
Far East. Boston Museum of Fine Arts.
- A Dragon-fly on a Spray of Bamboo.
Boston Museum of Fine Arts.
- Eagle with Prey.
Bahr Collection. N.Y. Pre Ming.
- Peacock and Flowers.
Bahr Collection. N.Y. Ming.
- Egrets in Wintry Nights.
ibid. Early Ming.
- Egrets and Rushes.
ibid. Pre Ming.
- Geese and Rushes.
ibid. Lin Liang.
- White Falcon,
ibid. Hui Tsung. Sung.
- Plum Blossoms and little birds.
Vol 9. Masterpieces Selected from The Fine Arts
of the Far East. Chien Sun-chu.
Boston Museum of Fine Arts.
- Snow covered willow trees and white heron. Hsu Hsi.
ibid. Vol 8.
- Crows in a Wintry forest.
ibid. C hao Tai-nien.
- Lotus flowers and water fowls
ibid. H su H si.

- | | |
|---|----------------|
| A couple of Herons: | Hsia Kuei. |
| ibid. | |
| Bull-headed Shrike: | Mu Chi. |
| ibid. Vol 9. | |
| A Crane: | Mu Chi. |
| ibid. | |
| Willow trees covered with snow, and a flock of
herons: | Chao chung-my. |
| ibid. | |
| Willow trees and wild geese. | Shen Ch'uan. |
| ibid Vol 12. | |
| Autumn flowers and a couple of birds. | |
| ibid. Vol. 12. | Yu-Yuan. |
| Two pigeons on a dry branch. | Chao-Chih Pi. |
| ibid. | |

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A study of the

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PAINTINGS OF FAMOUS

PEOPLE.

- A Scholar and His Attendant: T'ang Yin.
Boston Museum of Fine Arts.
- The Lady Ling-Chao, A Buddhist Mystic.
Boston Museum of Fine Arts.
- Seated Lohan with Halo. Pre Ming.
Bahr Collection N.Y.
- Portrait of an Old Lady. Pre Ming.
ibid.
- Portrait of an Old Lady with Attendant.
ibid. Yuan.
- Small Portrait of Seated Scholar. Early Ming Dynasty.
ibid.
- Dhyana meeting of Wei-yen and Li Ao. Ma Kung-Hsien.
Masterpieces Selected from The Fine Arts of the
Far East.
Boston Museum of Fine Arts.
- Liu Ho-ching admiring plum blossoms: Ma Kui.
ibid. Vol. 8.

LANDSCAPE AND MOUNTAINS.

- | | |
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| Landscape
British Museum | Wen Cheng. |
| Mountain Scenery
Metropolitan Museum.N.Y. | Kuo Hsi. |
| Landscape, | Kuo Hsi. |
| Travelers on the Snowy Hills: | Li Cheng. |
| Mountain Peaks: | Ma Yuan. |
| The Hills of Kuei Ch'i.
Metropolitan Museum N.Y. | Attributed to Ku K'ai Chih |
| Landscape, Rolling Cliffs.
Bahr Collection,N.Y. | Early Ming. |
| Large Landscape,
ibid. | attributed to Mi Yuan. |
| Landscape with Sage Admiring Cliffs.
ibid. | Chien Zu Zung. |
| Landscapes:
Masterpieces Selected from The Fine Arts of the
Far East.
Boston Museum of Fine Arts. | Wu Tao-tze. |
| Landscape in Storm.
ibid. Vol 8. | Hui tsung. |
| Landscape in Rain
ibid. | Ma Yuan. |
| Snowy Landscape
ibid. Vol 9. | Liang Kai. |
| Landscapes and Mansions.
ibid. | Wang Hui. |
| Summer Mountains wrapped in clouds.
ibid. Vol. 11. | Ch'en- chi-ju. |

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OTHER NATURE SCENES.

- Bamboo Stalks in the Wind.
Boston Museum of Fine Arts.
- Still Life. Early Ming.
Bahr Collection. N.Y.
- Looking at a waterfall and on a Stream. Hsia Kuei.
Masterpieces Selected from The Fine Arts of the
Far East. Boston Museum of Fine Arts.
- A man under a pine tree. Ma Yuan.
ibid. Vol. 8.
- White Jassamine Chao Chang.
ibid. Vol. 8.
- Bamboos: Chao Yuan.
ibid. Vol. 9.
- Purification in a Stream-side cottage. Chang-yu.
ibid. Vol. 11.
- Viewing the plum blossoms. Lu Yuan. Ming.
ibid. Vol. 11.
- Clouded Ravine and Foaming Fountain. Hsien Shih Ch'en.
ibid. Vol. 11.
- A Hermitage among woods in a Glenn. Mi-wang chung.
ibid.
- Poets in the Forest. Chuang-chung-sheng.
ibid.
- Dawn after rain. Lan-Ying.
ibid.
- Spire in Summer Clouds. Wang-Shihming.
ibid.
- A pine grove and murmuring streams. Yu-Hsien.
ibid.
- Spreading Cloud and the Foaming Stream. Tung-chieh-ang.
ibid.
- Sailing On a mountain stream. I Yuanlu.
ibid.
- A Cavern in the blooming spring. Wang-chien chang.
ibid.
- Autumn scene of a river-side village. Ho.
ibid.

Great Britain in the West.

British Colonies in the West.

British Colonies in the West.

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COMPREHENSIVE SUMMARY

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The task of Religious Education in China is to create ideals which will build personalities having within themselves power to control situations for higher ends.

Because education must start where the child is, our Christian instruction must take into account the early religious teachings surrounding the child's life before it came under Christian influences. The same thing is true when we begin to use art as a teaching medium, and because art and religion are so closely related in China we must consider them together. We must find the child's imagery and begin there.

Pictures form a natural ^{part} of every Chinese child's background. From earliest childhood he sees them at home, in restaurants, on the streets, at museums, in temples, and at monasteries. Pictures are used in religious ceremonies so that they have a place in the child's emotional life.

These facts must all be taken into consideration and our instruction must be based upon those educational principles which apply to such cases.

In the first place, pictures have a natural place in the lives of children. Professor Bailey says,

"Pictures and children. Who could separate them, and who would!" Pictures capture attention and interest and make it possible to do real teaching by their use. The ideas are vivid, intense, emotionalized, and therefore lasting. For example through animal pictures the wise teacher can help a child to realize the friendliness of the universe, the relation between man and animals, and a knowledge of animal life.

Art is "a mode of imaginative realization of desire", "man's expression striving consciously for beauty". All these beautiful expressions of man's innermost desires, his most beautiful moments, have value in teaching.

Art has a cultural function. Not only does it give knowledge of practically all phases of the life of a nation, but it gives us self-knowledge. We see that which is ideal set in beauty and the ideas which we gain become emotionalized and take their place as ideals, (which are, "ideas shot through with emotion".)

Ideals of loyalty, social service, social sympathy, social conscience, social co-operation, reverence, and joy may be stimulated through the use of art in Religious Education.

And these ideals build character. "The assumption that ideals and attitudes perform a powerful function in

the control of conduct is entirely in harmony with the
opinion of the world's best thinkers, with the known¹
laws of learning."

1. Voelker: The Function of Ideals. P 56.

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BY JAMES M. SMITH, LL.D.

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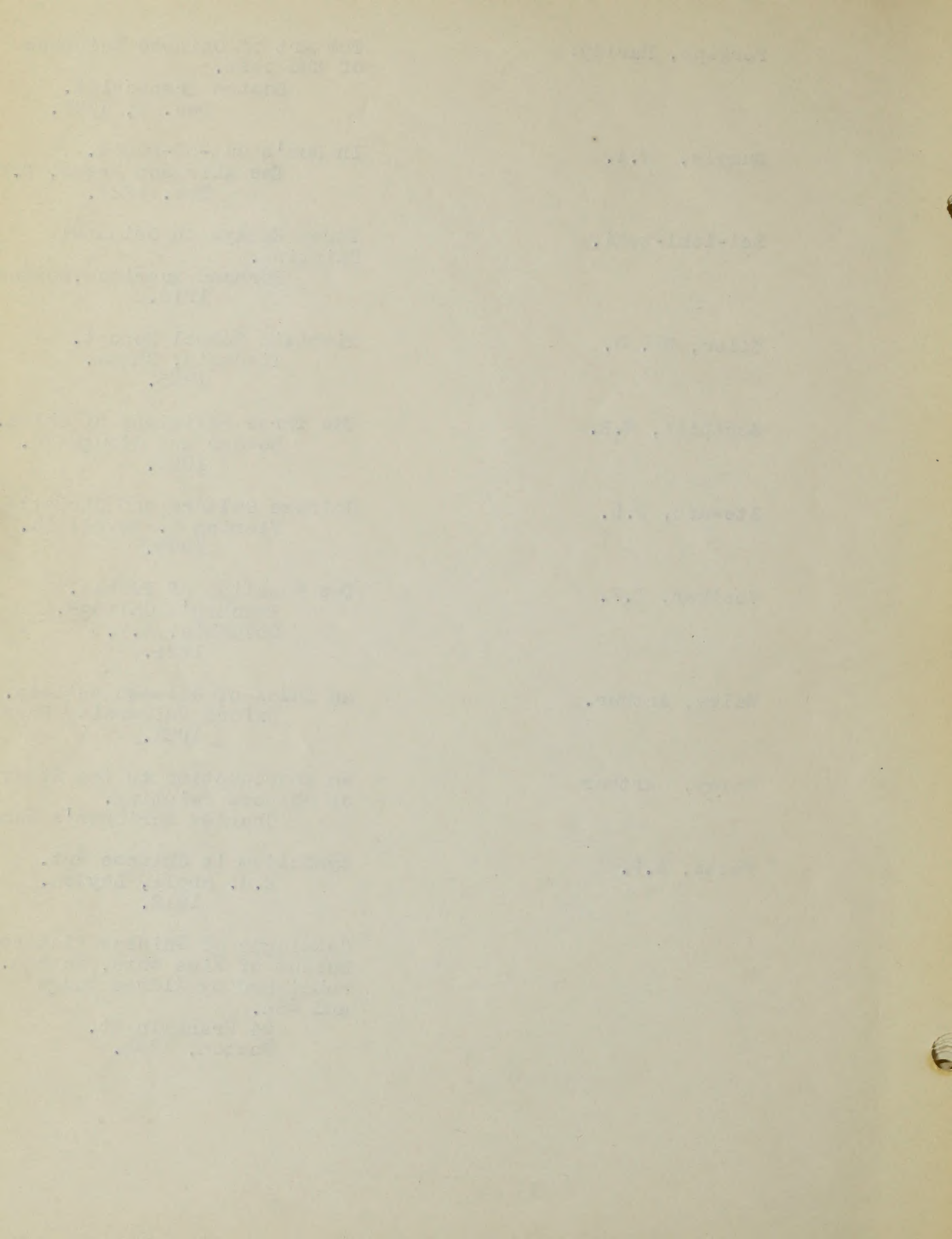
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